TERRA
THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY
VOL. 26, NO. 2 • NOVEMBER/DECEMBER 1987
SPECIAL ISSUE
HOLLYWOOD:
LEGEND AND
REALITY

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TERRA

THE MEMBERS' MAGAZINE
OF THE NATURAL HISTORY MUSEUM
OF LOS ANGELES COUNTY
AND THE PAGE MUSEUM
OF LA BREA DISCOVERIES

VOL. 26, NO. 2 • NOVEMBER/DECEMBER 1987

COVER: The Hollywood dream—luxury, glamour, romance—comes alive at the Natural History Museum of Los Angeles County, December 5, 1987, through February 21, 1988. Cover illustration by Doug Johnson © 1986 Smithsonian Institution.

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FROM THE DIRECTOR

Diamond Jubilee Sparkle

Seventy-five years ago, the Natural History Museum was dedicated as the Los Angeles Museum of History, Art, and Science. Since then, the institution has matured and grown: we now have 480,000 square feet of exhibition, office, and laboratory space, some fifteen million specimens and artifacts in our collections, and one and one-half million people walk through our doors each year. As we begin celebration of our Diamond Jubilee, we are honoring the past seventy-five years of achievement in scientific and historical research, public programming, and collecting. At the same time, we look forward to at least the next seventy-five years of continued growth and enlarged service to the people of Los Angeles.

A major part of the museum's efforts in recent years has been devoted to outreach programs to the community. As Los Angeles has become the foremost city in the western United States, the Natural History Museum has become the largest museum in the West. Ten years ago, we began to expand our programs to the community by establishing the George C. Page Museum as our first satellite. One year ago, we incorporated exhibition space at El Dorado Nature Center in Long Beach into our operations. This fall we are proud to join with the Los Angeles County Parks and Recreation Department in the operation of William S. Hart Park in Newhall; in addition, negotiations are underway to construct a satellite in the San Fernando Valley.

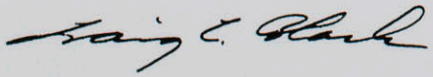
Hart Park is a 250-acre site that was once a working ranch and became the home of William S. Hart, a Shakespearean actor turned cowboy film star. In the 1920s, Hart built an impressive Spanish colonial revival house atop a hill overlooking the Santa Clarita Valley, where he lived surrounded by his collections of Southwestern Indian artifacts, Western art, and movie memorabilia.

That a pioneer film star's home and ranch should join the Natural History Museum's satellite programming at this time is particularly appropriate. This issue of TERRA introduces museum members to a trio of exhibitions centered on the theme of Hollywood. In the same year the museum was founded, the first major motion picture was filmed in southern California (*The Squaw Man*, 1913), and just one year later, Two-Gun Bill Hart came to town. Those early days of Hollywood, followed by introduction of "talkies," the golden age, the great sagas, glittering stars, and recent sci-fi adventures are all chronicled and depicted in **Hollywood: Legend and Reality,** opening at the museum in Exposition Park on December 5. Organized by the Smithsonian Institution Traveling Exhibition Service, **Hollywood: Legend and Reality** is expected to play to a record-breaking crowd for the finale of its nationwide tour. This is the largest and most complete exhibition of Hollywood materials ever assembled, and it is also the largest traveling show put together by the Smithsonian.

When you visit the Natural History Museum to see **Hollywood: Legend and Reality,** you will not want to miss **Hollywood Today: The Paintings of Brian Shapiro.** Contemporary behind-the-scenes views of the film industry are recorded by Shapiro, a Santa Barbara artist, whose canvases will be on display around the main foyer on the first floor. Inside the foyer, **Hollywood Faces: Photographs From *People* Magazine** includes some of Hollywood's biggest stars from the pages of one of America's most looked-at magazines.

Please join the kick-off of the museum's seventy-fifth anniversary celebration by visiting these fascinating exhibitions about southern California's most famous industry, and by visiting Hart Park, the latest addition to the museum family. At the same time, take a few minutes—or a few hours—to enjoy other parts of the museum as well, especially **Famous Diamonds of the World** in the gem vault, a special selection of stones changing every three months throughout our Diamond Jubilee year, and **The Museum at Seventy-Five: A Retrospective** on view on the ground floor, near the newly re-opened Lando Hall of California and Southwest History.

This special issue of TERRA, which is your introduction to **Hollywood: Legend and Reality** and invitation to help us celebrate our seventy-fifth anniversary year, would not have been possible without the expertise and guidance of Special Issue Editor Dr. Janet R. Fireman, Curator and Head of the General Americana Section of the museum's History Division.



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MOVIE MACHINATIONS

How Motion Pictures Developed from Toys into Technology

by WILLIAM L. CUMIFORD and KATHLEEN MOREY

Developed in the early 1820s by an Englishman, Dr. John Ayrton Paris, the thaumatrope was a paper disk with strings attached to both ends. When twirled between the fingers it merged images on each side of the disk into a coherent picture. The thaumatrope shown is part of the museum's extensive collection of early motion picture devices. Photograph by Don Meyer.

The Natural History Museum of Los Angeles County houses an impressive and varied number of early film collections, including a sizable body of materials from the silent movie era. The collections encompass movie posters, scripts, stills, and programs held in the Seaver Center for Western History Research, a small collection of costumes and costume accessories, a number of Hollywood props, and a rich collection of early film cameras and projectors. The museum also has on file the rare personal papers of motion picture pioneers W. Kennedy Laurie Dickson, Edward H. Amet, Thomas Armat, and Thomas Kimwood Peters; actresses Marion Davies, Florence Lawrence, and Florence Turner; and early movie moguls William Selig, George Van Guysling, and J. Stuart Blackton. The artifacts include many innovative devices and machines used in early persistence-of-vision experiments; a large selection of magic lanterns, cameras, and projectors by Edison, Pathé, and Lumière; and unique examples of some of the first machines used in film editing, sound production, and technicolor photography.

Motion pictures. This term, which we all too often take for granted, contains a key to understanding the central technical problem faced by the inventors who wished to create the sensation of continuous motion in a series of picture images. Three processes were critical in the development of moving pictures: persistence of vision, projection, and photography.

Persistence of Vision. Experts in film history disagree on what constituted the technical beginnings of pictures in motion, but most researchers conclude that the progenitors of a billion-dollar industry were nothing more than children's toys. In the early 1820s Dr. John Ayrton Paris of London developed an extremely simple device called the thaumatrope (from the Greek for "miracle" and "turn"), which consisted of a paper disk attached on both sides to strings (see illustration p. 5). Twirling this engaging toy with the fingers merged the opposite images of the disk into a coherent picture as seen in the photograph on the previous page of a thaumatrope in the museum's collections. The thaumatrope, however, qualifies more as a mechanical than a technical apparatus. Ayrton's toy merely demonstrates *illusion identification*, which is a change of position rather than real motion.

The concept of *persistence of vision* or the *stroboscopic effect* provided the subtle yet significant change needed for the development of motion picture technology. A Belgian, Joseph Plateau, demonstrated in 1832 with his phenakistoscope (Greek "to deceive" and "to view") that sixteen pictures viewed in one second would create in the mind's eye an illusion of continuous movement. Two years later, in 1834, William George Horner, an Englishman, amplified this concept with his zoetrope (also known as the "wheel of life"), which consisted of a series of pictures placed inside a revolving drum. A defect in this viewer, however, was that brief phases of darkness appeared between individual pictures. This shortcoming was corrected by Emile Reynaud who introduced the praxinoscope (from the Greek word for "action") in the late 1870s. The praxinoscope, as seen in the illustration on page 7, carried mirrors inside a polygonal drum, thus providing an optical compensation for the dark spots.

Persistence of vision, effectively demonstrated in the work of Horner and Reynaud, supplied only a portion of the crucial technology necessary for the development of motion pictures. Two other key elements—projection and photography—were soon added by inventors to the mechanical wizardry of the moving picture to create a new industry and a

The magic lantern was a forerunner of the cinema projector; this American lantern from the museum's collections dates from the Civil War era. Photograph by Dick Meier.

fresh form of artistic entertainment.

Projection. Through the popular magic lanterns of the seventeenth and eighteenth centuries, the projection of images for audience viewing easily predated persistence-of-vision devices. These two ideas were apparently combined for the first time in the middle of the nineteenth century by Baron Franz von Uchatius, an Austrian artillery officer, who combined phenakistiscope disks with the lantern. Although a simple design, the implications of this projector were enormous: for the first time pictures in motion could be viewed simultaneously by more than a single person.

Even though Uchatius, who considered his work in picture projection only a hobby, sold off his Austrian patents, his invention captured the imagination of A. B. Brown in the United States. In the late 1860s Brown patented a projecting machine that included a shutter. These crude moving picture projectors were abundantly produced in America and Europe throughout the late nineteenth century.

Photography. The third critical link in the technology of early film making reflects a separate legacy of important nineteenth-century innovation. When fused with processes in persistence of vision and projection in the 1880s and 1890s, photography offered the final technical impetus to the origin of motion pictures.

Following numerous experiments and a series of half-hearted attempts at photographic reproduction, Louis-Jacques-Mandé Daguerre developed a procedure in the 1830s that produced a clear picture on a silvered copper plate. These images —called, naturally enough, daguerreotypes—materialized with an exposure of just fifteen minutes in sunlight, and modern photography was born.

Following the pioneering work of Daguerre and others, the Englishman William Henry Fox Talbot devised a process of producing an unlimited number of positive prints on paper treated with silver chloride. The production of multiple prints was soon augmented by the rather rapid reduction of exposure time; by the middle of the nineteenth century it was reduced from Daguerre's fifteen minutes to one one-hundredth of a second. The crude wet-plate techniques employed by Daguerre were vastly improved by midcentury through the use of chemical and paper processing, eliminating the major obstacles to sequence filming.

Cinematography. The most famous story surrounding the origins of early film-photography techniques involves the celebrated governor of California, Leland Stanford, and a number of his horse-

The praxinoscope, a more sophisticated form of the zoetrope and phenakistoscope, shows a refinement of the persistence-of-vision technique that led to the development of moving pictures. The unit above was attached to a viewing box or praxinoscope theater; the moving image of the child eating was viewed through the theater's proscenium. Photograph by Dick Meier.

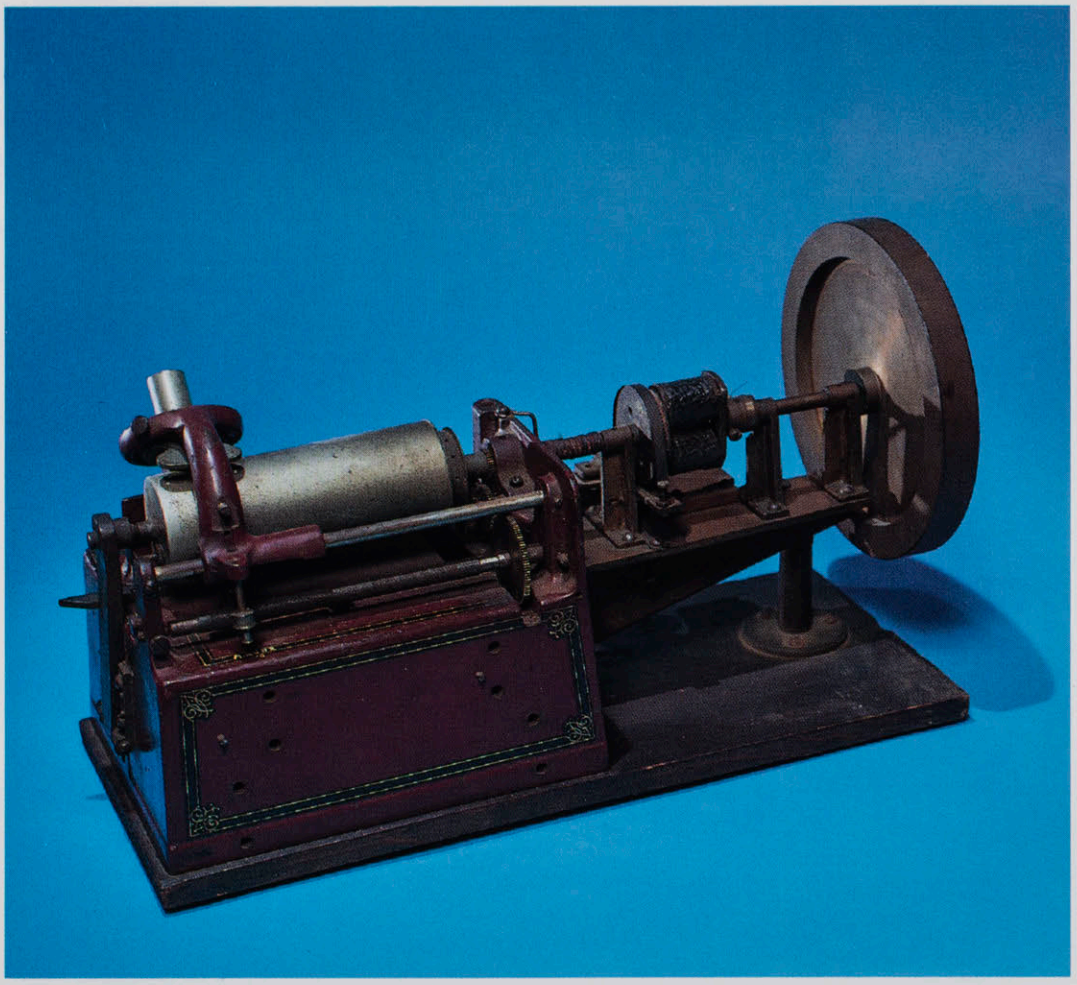
loving friends. In the 1870s these men disagreed over whether all four legs of a horse left the ground simultaneously when it was at a full gallop. Eadweard Muybridge, a noted photographer, was commissioned to resolve the matter. By positioning twenty-four cameras alongside the racetrack, all connected with tiny threads that were tripped by the horses when passing, Muybridge proved conclusively that all four hooves were indeed elevated simultaneously (see page 9).

Although Muybridge later developed a clockwork mechanism that activated the camera's shutters, he never cultivated a genuine interest in film production. His subsequent work centered on recording continuous motion in human and animal forms as he collaborated with academicians in his laboratory on the University of Pennsylvania campus. Nevertheless, Muybridge invested years of experimentation in motion film that contributed greatly to the development of early movie photography.

Within months of the introduction of celluloid film in 1887, the American genius George Eastman invented the now-famous Kodak camera. Soon after, W. Kennedy Laurie Dickson, a colleague of Thomas Edison and an originator of many new cinematographic concepts, adapted Eastman's nitrocellulose film to motion picture photography. Dickson, an innovative designer, also assisted in Edison's other early motion picture experiments.

In 1887 Edison mused over the possibilities of creating pictures in motion. He decided to use an induction coil, operated by pins, to light a tube at the exact instant one of the pictures intersected it. In the early 1890s he perfected the Kinetoscope, in which a uniform line of film passed through a perpendicular magnifying glass, and the pictures were illuminated by a small lamp. When the rapidly rotating pictures were viewed through a slotted disc, they gave the impression of rapid and constant movement.

Edison filed patent applications for the Kinetoscope, which was marketed as a coin-operated device that was soon dubbed the "peep show," along with his new camera, the Kinetograph, which made approximately thirty-five exposures per second. Ironically, Edison initially disregarded the commercial development of cinematography and instead viewed his picture series devices as refinements of the phonograph. In the early 1890s, however, Edison began motion picture production. He built a special film studio, which he called the Black Maria, and devised the perforated film strip, which permitted the even distribution of the film while threading through cameras and projectors.



This Edison cylinder phonograph was motor synchronized with a motion picture camera or projector. It belonged to film pioneer E. H. Amet. Photograph by Dick Meier.

The late 1890s witnessed a phenomenal growth in motion picture development in virtually every area of technical and mechanical innovation. Amidst a host of inventors and their new machines, a multitude of patent applications were followed by complicated lawsuits that haunted the infant movie industry for years.

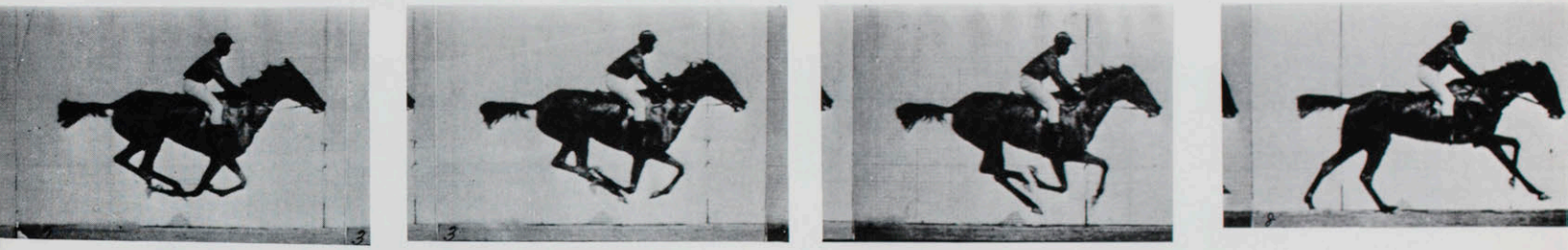
A great deal of this involved and costly litigation resulted from Edison's initial failure to secure international patents and the appearance of many competitors within the film industry. W.K.L. Dickson and Edward H. Amet are two noteworthy examples.

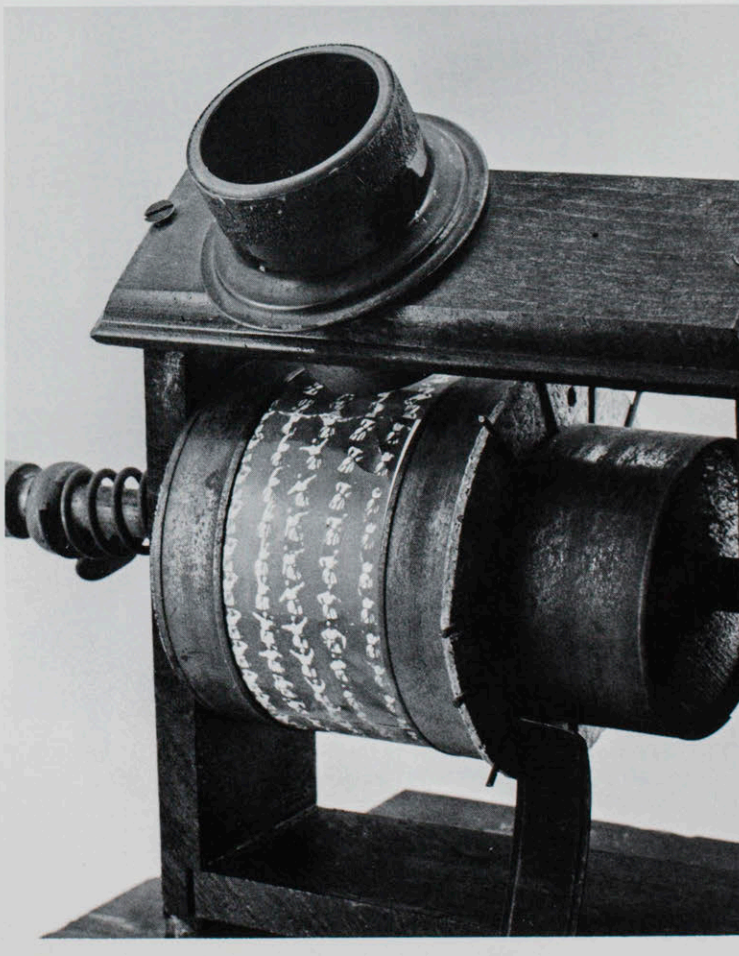
After leaving Edison in the spring of 1895, Dickson joined with Herman Casler, Harry Marvin, and Elias Koopman in forming the American Mutoscope Company. The Mutoscope, a viewing device equipped with a reflecting mirror, sight glass, and a large roll of picture cards, or biographs, was thought by contemporaries to be only a slight modification of the Kinetoscope. In reality the Mutoscope uses the same principle as "flicker books" to simulate movement. Situated on a horizontal axis turned by a hand crank, the picture cards depicted ongoing, rapid motion; this can be clearly seen in the photograph on page 12. Due to its manageable size, easy repair, and mobility, by the close of the century the Mutoscope had become the premier photo-viewing instrument in the United States.

In late 1897 Edison filed a series of lawsuits for patent infringements against domestic and foreign motion picture concerns operating in the United States. For the next eleven years this prolonged litigation dragged the moving picture business into a quagmire that threatened the very life of the young industry. While legal action against individuals appeared pointless, if not frivolous, the Edison lawyers often encountered severe difficulties in dealing with well-organized operations holding large capital investments.

The American Mutoscope and Biograph Company, headed by Casler, Dickson, Koopman, and Marvin, battled vigorously against Edison. Drawing upon their strong Wall Street ties, these entrepreneurs gave every sign of corporate entrenchment on the patents question. Eventually, more time was spent on legal action than on moving picture production. Finally, between 1907 and 1908 all of the larger parties involved in the patent suits reached a series of compromises.

Out of this atmosphere of rapid technological change and legal embattlement, many hard-working, deserving pioneers of film making reaped little reward or recognition for their accomplishments. Over the years, a number of these





This series of pictures shot by Eadweard Muybridge in the 1870s with twenty-four separate cameras positioned along a racetrack determined that all four of a horse's legs leave the ground at a full gallop. This was the first real study of motion using photography. Courtesy Seaver Center for Western History Research.

Thomas Edison invented this early cylinder device around 1888 for viewing picture rolls while experimenting with sound. Photograph by Dick Meier.

careers have been re-examined, and some of these pathfinders have emerged as giants in the formative age of motion picture technology. Edward H. Amet is an outstanding example of this breed.

A native of Illinois, Amet spent his early working life in Chicago, where he developed, among other devices, railroad car scales and motor speed regulators. After moving to Waukegan, Illinois, in 1892, he advertised as an engineering consultant and developed a cylinder phonograph called an Ecophone. Amet soon became absorbed in picture-projection experiments, an interest spurred by Edison's recent invention of the Kinetoscope.

Amet and three other inventors, Herman Casler, Woodville Latham, and Thomas Armat, all filed patents on motion picture projectors within months of one another. Unable to prove that his machine, known as the Magniscope, predated the other inventions, Amet soon withdrew his suit. Amet had, however, parlayed his device into an investment organized by George K. Spoor, a lunchroom and newsstand proprietor who represented himself to the inventor as a theatrical magnate. For a modest advance of about seventy dollars, Spoor financed Amet's completion of the Magniscope. Unlike Amet, Spoor kept the projector rolling while fending off a battery of patent lawyers. He later cultivated a multi-million dollar business known as the Essanay Film Manufacturing Company.

Meanwhile, Amet demonstrated a remarkable capacity for artistic movie making by producing his own films for exhibition. One of the most original Amet creations was a "documentary" rendition of a naval engagement in Santiago Bay during the Spanish-American War. At that time film makers were barred from battle zones, so Amet recreated the incident by building special model ships and placing them in a pond complete with a backdrop and other contrived scenery. The small model vessels simulated battle through remote control action. The film, acclaimed as a masterpiece of documentary news, was later placed in the Spanish military archives.

After the Kinetoscope parlor gave way to the motion picture theater around 1910, Amet directed his inventive energies toward sound and film synchronization. Earlier forays by Edison in this field, though important, met with little success. Amet now concluded that a fully automatic process linking sound and film would cure synchronization deficiencies.

Amet's most significant sound synchronization breakthrough was his employment of electrical recording. Abandoning the old practice of shouting into a horn, he situated a microphone near the actors while fusing all camera and phonographic functions. Without sufficient amplification, however, the puny sounds recorded in these early experiments were completely eclipsed by

The Cinématographe was designed by Auguste and Louis Lumière to function as a portable motion picture printer, projector, and camera; it was first demonstrated at their shop in early 1895. Photograph courtesy Seaver Center for Western History Research.

A contemporary (mid-1890s) illustration of the Lumière Brothers' first projector.

the video presentation. Fifteen years were to elapse before the debut of high-quality amplification in Warner Brothers' *The Jazz Singer* (1927).

Amet's important breakthrough in sound/film synchronization, much like a number of early motion picture innovations, received little recognition at the time. Amet was granted nearly sixty patents on a variety of inventions ranging from film and sound equipment to musical instruments. In his later years Amet moved to Redondo Beach, California, and ultimately donated many personal papers and a number of artifacts to the Natural History Museum of Los Angeles County.

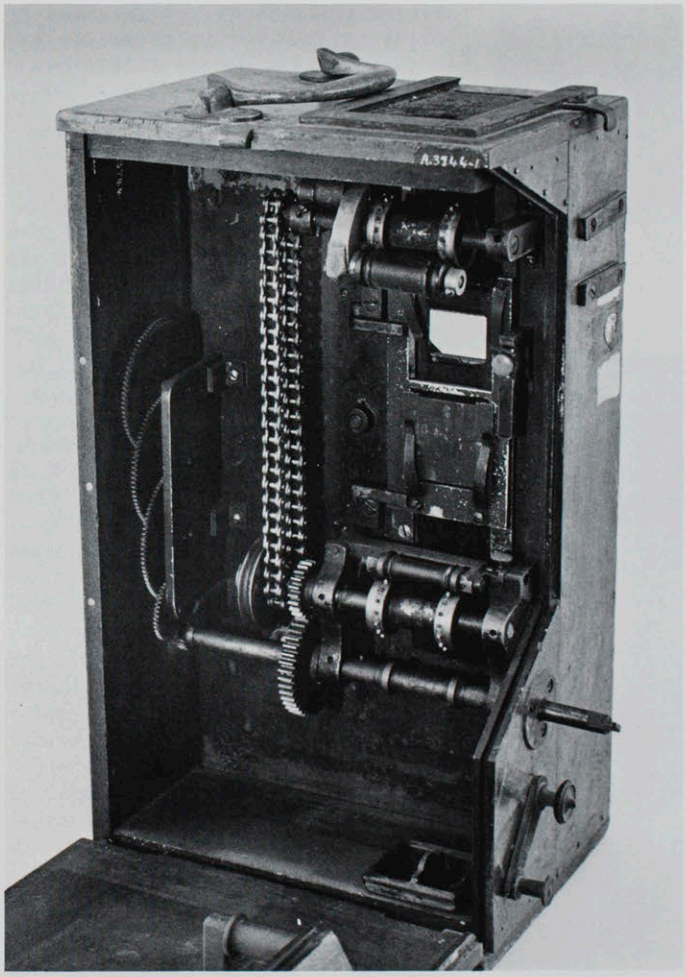
Innovation in film technology, however, was not the sole province of the Americans. Many Europeans, and especially the French, were hailed for their contributions to film photography. In 1887, the same year Edison conceived the Kinetoscope, Louis Aimé Augustin Le Prince devised a camera and projector with sixteen lenses. The patent issued the following year offered the first description of a separate self-contained mechanism for photography and projection. Switching from glass plates to celluloid film, Le Prince soon created his first film projections. It is reported that he demonstrated the technique to officials of the Paris Opera in 1890, a half decade before the famous Lumière screenings.

The rather obscure Le Prince, who some revisionist film historians credit as the genuine father of cinematography, disappeared mysteriously in the early fall of 1890 while en route by train from Dijon to Paris. There is little question that Le Prince's labors anticipated the advances in film technology introduced five years later by the Lumière brothers.

Louis and Auguste Lumière contributed mightily to the fledgling motion picture technology of the 1890s. The sons of a professional photographer, the Lumières used the photographic materials readily available to them at their father's studio in Lyons. They eventually produced a device that marked an overwhelming technological breakthrough: the Cinématographe, a camera and a projector embodied in a single machine.

The Lumière brothers, considered iconoclasts in the early film world, used new photographic techniques and depicted a wide range of subjects, such as slapstick comedy, that have since become standard in the business. Inventiveness and ingenuity in the selection of subjects, coupled with a marketing capacity stretching over a wide geographical area, combined to carve a special historical niche in motion picture production for Auguste and Louis Lumière.

During the early years of the twentieth century, the Lumiere camera movement, with its distinctive flat shape, was widely used in cameras manufactured by the Pathé brothers of Paris. The Pathé, the most popular motion picture camera in use before World War I, was used by

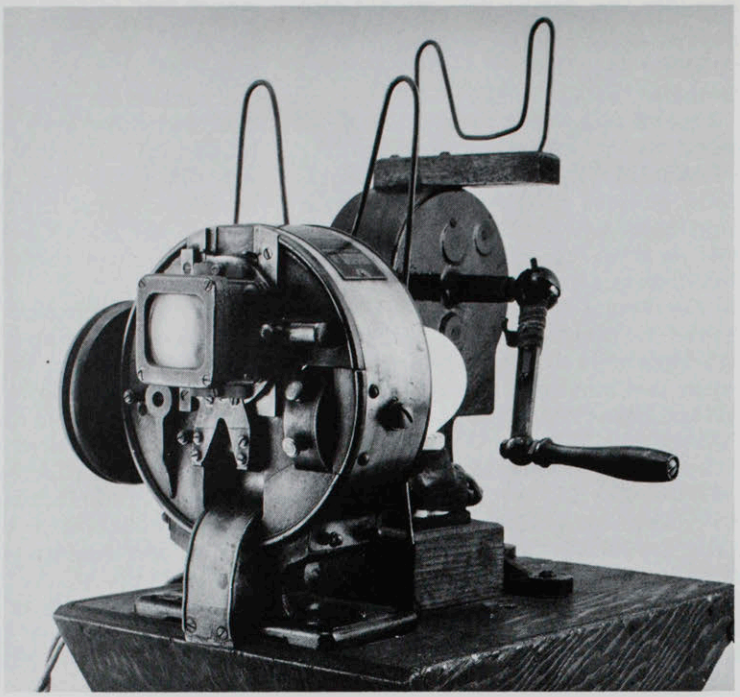


Developed by Charles Pathé, this camera was used by the Miles Bros.—The Moving Picture People to film the San Francisco earthquake and fire of 1906. This view shows the camera's inner workings. Photograph by Dick Meier.

E. H. Amet was an early sound synchronization pioneer and film maker. He is shown here with an 1896 camera; vibration was reduced in the camera by the use of a special spring crank. Photograph courtesy Seaver Center for Western History Research.

Edison, Lasky, Balboa, and the Majestic-Arts Group, all major motion picture production outfits. The museum's collection of film materials includes an early Pathé camera that filmed the San Francisco fire and earthquake of 1906 (see photograph on page 11).

In the 1920s many technological advances accompanied the growth of the movie industry. The most flashy improvement came in 1927 with effective film-sound synchronization, but many other advances were just as important if more subtle. For instance, the Moviola, an instrument that allowed a film cutter to see and hear a sequence or scene while editing, helped refine the process of final film production. Equipped with a small lamp as a light source, the Moviola projects the picture through a magnifying lens, while the machine allows both forward and backward motion for precise inspection and synchronization. The museum acquired the first prototype Moviola in 1931 (see photograph right). It is a modified cylindrical projector



This prototype of the film editing table or Moviola was built by Ivan Serrurier in France in 1924. The Moviola, an important innovation in early motion picture editing, projects film through a magnifying lens illuminated by a light bulb. Photograph by Dick Meier.

The Mutoscope simulated motion by flipping a series of picture cards (also known as biographs). This device was very popular in the peep shows of the penny arcades from the late 1890s to about 1915. Photograph by Dick Meier.

mounted on a wooden base and turned by a hand crank. This device was constructed by Ivan Serrurier in 1924 using a projector movement developed by the G. Guilbert Company of Paris and London. Later adaptations to this original piece included the addition of an electrical switch.

Another noteworthy advance in post-World War I cinematography was the "rediscovery" of animated pictures. The essential features of these moving drawings appeared in the 1830s with Plateau's phenakistoscope, but animation was all but forgotten during the formative years of motion picture development. Sunday news comic-strip cartoons prompted a number of artists, including Winsor McCay (creator of *Gertie the Dinosaur*), to pioneer moving cartoons. In 1915 Earl Hurd developed transparent celluloid sheets, known as *cels*, as a new medium for animated characters.

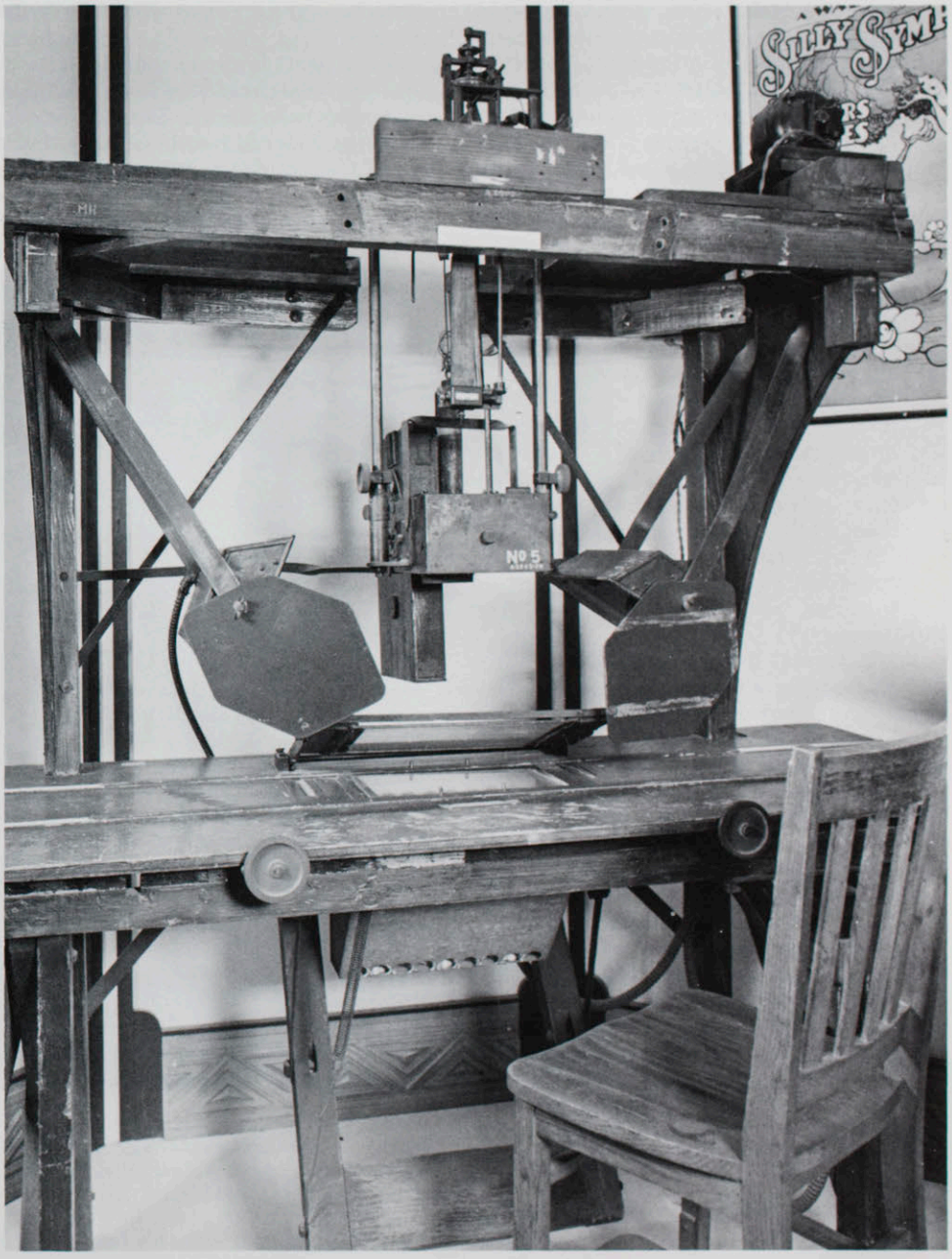
Walt Disney revolutionized cartoon processes with his animation/sound synchronization experiments of the 1920s. With the appearance of Mickey Mouse in *Steamboat Willie*, a remarkable feat of film-sound animation produced in 1928, Disney produced a fresh and exciting new era of movie mania. During the 1930s, the museum received many early Disney animation artifacts, including cartoon cels from *Steamboat Willie* and *The Three Little Pigs*. However, the most valuable Disney artifact in the museum's collection is the original animation table and accessories, shown on this page, which date from 1927–28. This ingenious device was used to turn out Disney's original animated sound cartoons.

The flourish of inventions that made such a remarkable impact on the twentieth century represented the culmination of the intrepid inventiveness associated with the Machine Age. Actually, a long period of experimentation fostered this new era of science and industry. Motion pictures, like automobiles and sound recordings, were anticipated in crude forms many years before modern technology provided the means for full creative expression.

The one hundred years separating the toylike thaumatrope from *The Jazz Singer* witnessed the gradual birth of the motion picture industry. From 1887 to 1927 the movies evolved from jerky, five-minute single reelers with no plot and limited action into fully synchronized film and sound productions. Within the last generation, from Kubrick's epic *2001—A Space Odyssey* to the technical masterpieces of Lucas and Spielberg, special effects in film technology has become the byword for contemporary movie production. As entertainment and art, technology and motion pictures are inseparable.

Dr. William L. Cumiford is a curator in the Transportation and Communication Section of the museum's History Division. Kathleen Morey is an intern in the Museum's History Division and an undergraduate student in history at the University of Wisconsin—Eau Claire.

Walt Disney's original animation table (circa 1927–8) is equipped with a camera mounting, light box, and reflectors. It is on display in the museum's Lando Hall of California and Southwest History. Photograph by Dick Meier.



Bringing HOLLYWOOD: LEGEND

by MICHAEL WEBB

The earth trembles, trees sway, birds scatter in alarm. Two beasts of unimaginable size lumber toward each other and grapple for a hold. The Smithsonian has embraced Hollywood, and though it won't be a major motion picture, the mixture of fact and fantasy will produce an exciting museum show.

Or so I fantasized when the Smithsonian's Traveling Exhibition Service (SITES) asked me to curate an exhibition on the art and influence of the movies. It was September 1981, and I had spent eight years in Washington, programming the American Film Institute Theater at the Kennedy Center and working with museums around the country. After moving to Los Angeles and leaving the AFI to have a shot at production, I was nostalgic for the excitement of drawing a crowd to see classic and unfamiliar movies.

SITES is one of the Smithsonian's less familiar treasures. Like a Hollywood studio of old, it puts thirty projects into production every year ranging from a huge collection of Syrian antiquities to the Rothschilds' artist-designed wine labels, which are currently circulating to museums across the country. Peggy Loar, who was then SITES' director, decided that Hollywood was to be the next blockbuster. Like a good producer, she battled the sceptics within the museum community ("...but is it art?"), secured funding, and guided the project to completion.

It turned out to be as complex and challenging an assignment as making a movie—requiring a script; a cast of colorful exhibits out front and of experts behind the scenes; and designers, editors, and a construction crew. It cost about a million dollars and took over four years from concept to opening. It was made possible by a generous grant and support in kind from Time Inc., but other companies, plus hundreds of individuals and institutions, pitched in with services, loans, and suggestions.

Two themes were in place from the start. We wanted to contrast the legend, which appeared on screen, with the reality of the hard work that made it possible; the product juxtaposed with the process. Second, we intended to celebrate the creative achievement and worldwide influence of American movies over the past seventy years.

Hollywood the movie capital was born as a gold rush town in the 1910s. Eastern pioneers set up camp in and around Hollywood—then a rural settlement of mid-Westerners—fought off rattlesnakes and gun-toting rivals, and established the studio system. It quickly became the Mecca for talent and the Detroit of fantasies. The show would explore how Hollywood mirrored society and helped shape public taste and conclude with a flourish of the best movie makers of the 1980s. Photos and sketches, costumes, artifacts, and film clips would carry the narrative.

The treasure hunt started with a shopping list. It was headed by such landmark movies as *Intolerance, The Big Parade, Sunrise, Grapes of Wrath, Gone with the Wind, Citizen Kane, Sunset Boulevard, Singin' in the Rain, 2001—A Space Odyssey,* and *Apocalypse Now.* Also featured were Fred Astaire and Busby Berkeley musicals; gangster films from the early sound era; John Ford Westerns; comedies by Keaton, Chaplin, the Marx Brothers, and Woody Allen; and the special-effects adventures of Lucas and Spielberg.

It's fun to choose from thousands of possibilities, mixing classics with the representative features of an artist, an epoch, or a genre; discarding the overpraised turkeys and slipping in personal favorites. But this remains a wish list until treasures have been matched to titles. It took four years of sleuthing—poring through archives, attics, and basements, and following leads—plus lots of lucky breaks to secure the four hundred images and objects now on view.

The search began with the studios that made the pictures and still own most of the rights. They enthusiastically agreed

A number of the artifacts on display in Hollywood: Legend and Reality were loaned to the exhibition by the Natural History Museum. Several of these objects are shown on this and the following pages. Seen above is Tom Mix's Stetson cowboy hat (ca. 1928). The tall white hat was the trademark of this former U.S. marshall who starred in over 400 movies. Photograph by Lloyd Rule, Denver Art Museum.

AND REALITY to Life

to let SITES borrow and show whatever could be found, but their shelves were often bare. Until the 1950s, each major studio was a self-sufficient principality, able to make or supply what it needed from stock. Props and costumes were constantly recycled; the art department's plans and drawings were on file; there was material enough for several exhibitions. Then, television cut the movie audience, production dropped sharply, and craft departments were closed down. New owners cleaned house, selling studio stock to dealers and collectors, sometimes destroying it in their eagerness to turn storage space to more productive use.

Happily, these new brooms missed a few corners. Costume departments at Paramount and the Burbank Studios still flourish and have preserved their heritage. Ginger Rogers' mink-and-sequin dance dress from *Lady in the Dark* (which cost $35,000 in 1944) emerged from its wrapping in astoundingly good condition, as did fragile silk robes worn by Mae West and Marlene Dietrich fifty years ago. The scene-painting loft at MGM is under new management, but looks as it did in the 1940s. The backdrop of Mount Rushmore, used in the climactic scene of Hitchcock's *North by Northwest*, was unrolled for inspection—but it proved too big to travel.

At Universal Studios, I met Albert Whitlock, who began his career with Hitchcock in London long ago and is now an acknowledged master of matte painting. Like backdrops, matte paintings can be used to simulate scenes that never were or that no longer survive; as examples, Albert hauled out Oscar-winning mattes of Los Angeles in ruins (from *Earthquake*) and demonstrated with a strip of film how live action footage of the earthquake survivors was combined with the painting and how the scene was animated with tiny flames and wisps of smoke.

No studio has done more to preserve its past than Walt Disney; like a benign dragon from a cartoon bestiary, archivist David Smith guards his trove of sketches and cels, posters and puppets: an embarrassment of riches. Animation history deserves—and has received—its own exhibitions; this show had space for only a handful of choice items.

The Motion Picture Academy and university film libraries have vast study collections and passionate historians on staff. Papers and scripts are their chief concern, but production and costume sketches, even models and memorabilia, are acquired as part of larger donations—and these are as carefully preserved as in

Also loaned by the Natural History Museum is a Keystone Kops helmet dating from before 1920 much like those seen on the four gentlemen to the far left and right. Photograph courtesy Seaver Center for Western History Research.

any museum. The academy's collection of stills is one of the world's finest—in numbers, quality, and diversity. Weeks were spent there and in the *Life* Photo Library in New York, accumulating a mountain of Xeroxed images from which the final selection was made.

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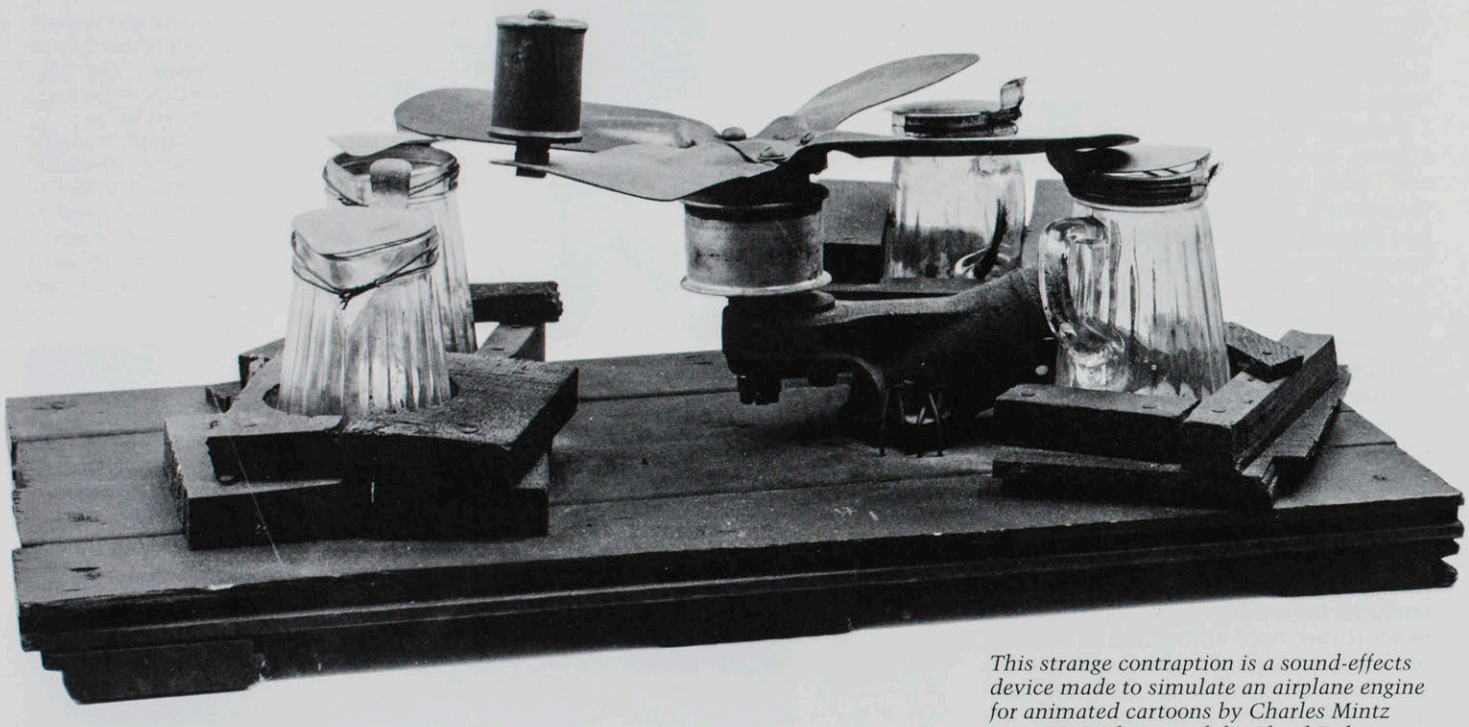


This strange contraption is a sound-effects device made to simulate an airplane engine for animated cartoons by Charles Mintz circa 1930. Photograph by Lloyd Rule, Denver Art Museum.

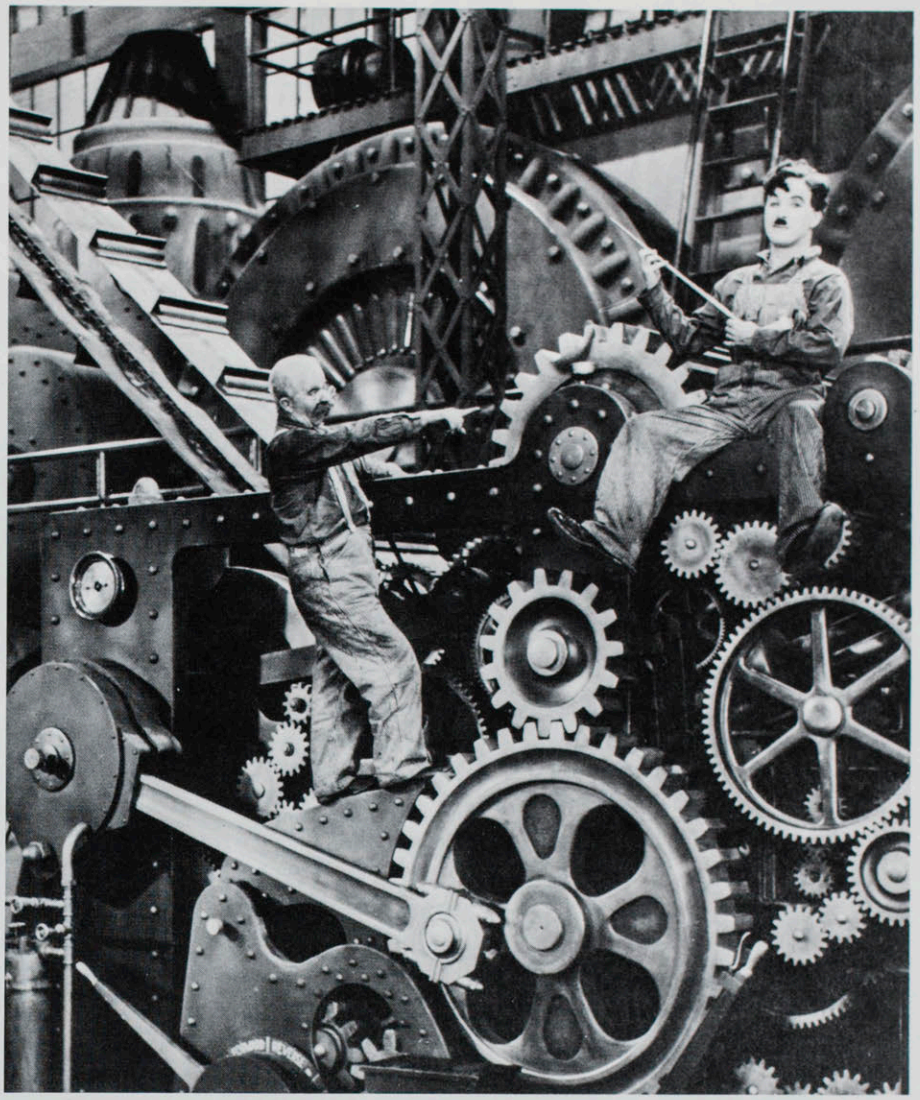
peremptory. A curator, consumed with optimism that bigger fish lurk just beneath the surface and infected by Hollywood's cliff-hanging practice of making final cuts just before the premiere, is bound to be at odds with an organization like SITES, which needs to confirm, value, and measure everything well ahead of time. The more I found, the more anxious I became that it wasn't good enough to fulfill the expectations of the Smithsonian, Time Inc., and the participants. All they had seen were photocopies and slides: would the treasures look unconvincing or insubstantial in a museum setting?

But it was the script that caused the most sleepless nights. Too many ideas and images had accumulated; too many ways of organizing the subject. I insisted that the exhibition tell its story in images, not words; that it be a sensory experience, like a movie, in which every visitor would be free to absorb information and impressions at random. History would provide a thread, but there would be many detours. Moving images, theatrical lighting, music and dialogue, plus recreated sets would establish an ambience as potent as that of the bijou theater in Woody Allen's *The Purple Rose of Cairo*.

The National Museum of American History held out for a show in which history and the gritty realities of life were given equal weight with Hollywood's view of the world. Their preference for long, explanatory labels was well-established. SITES project coordinator Betty Teller played bridge-builder between these two conflicting approaches and later became the arbiter in equally predictable conflicts between a curator who was reluctant to cut and designers who ran out of wall space and needed to create a dramatic structure. The contestants were 2,600 miles apart, which prevented physical violence and allowed for a cooling-off period when bad news was exchanged.

In March 1985 we selected Donovan and Green and Stewart Silver Associates to design the exhibition. Michael Donovan had specialized in corporate displays (and put together a six-floor historic exhibition for the new Chase Manhattan Bank building in New York). His associate, Susan Berman, was a graduate of architect Richard Meier's office. Stuart Silver had headed the Metropolitan Museum of Art's design department, and his projects there had included Diane Vreeland's spectacular salute to Hollywood costume.

Working out of New York, the design team had six months to figure a way of juxtaposing four hundred images and artifacts, large and small, fragile and weighty, and make a strong visual statement within tight space and budgetary



Charlie Chaplin's suit from Modern Times *(1935) has also been loaned to the exhibition by the museum. Photograph courtesy Seaver Center for Western History Research.*

constraints. To frame and support the exhibits, they created a knock-down structure of sandblasted steel tubing that would adapt to the different galleries on the tour and would suggest the scaffolding used in movie production. Theatrical lighting effects were devised by Richard Nelson, who won a Tony Award for his work on *Sunday in the Park with George.*

In Washington in the fall of 1985, SITES completed the loan negotiations begun a year earlier. Then, in the few months remaining, they organized the photography, crating, insurance, and shipping of exhibits. They supervised the design, production, and installation of the exhibition and the logistics of the companion book, which doubled as a catalogue. In Los Angeles, I stopped arguing about cuts in the show and turned my energies to cutting and editing together forty-five clips of film. These would be transferred to videodisc and shown as three-minute loops on four monitors and three projection screens within the exhibition.

This proved the most rewarding task of all. At last I could realize my ambition to be a producer, creating an anthology that featured the greatest artists of Hollywood history! In doing so, I found a way to end the show. The exhibition suggested that movie basics haven't changed so much over the years. Emotion, thrills, laughter were as fundamental in 1910 as they are today. I decided that the last bunch of clips should be a roller-coaster ride: high points from great movie chases beginning with Buster Keaton dodging boulders and a speeding train and ending with Henry Thomas and E. T. bicycling into the sky.

In April I went back to Washington for the opening. It was an odd experience to see all these objects brought together for the first time, lit and displayed with a theatrical flair. Thanks to the designers and SITES, the whole was greater than the sum of the parts. The critics were generous in their praise, and on the first day there was a line of visitors, waiting in the rain for the doors to open. The enthusiasm validated Peggy Loar's original hunch. "It shows the power of the legend," she remarked, "and how curious people are about what goes on behind the scenes."

Michael Webb was formerly Director of National Film Programming for the American Film Institute and is now an independent arts consultant in Los Angeles. A book on the exhibition, also titled Hollywood: Legend and Reality, *is published by Little, Brown and Company, Boston, and is available at the Natural History Museum's bookstore.*

TWO-GUN BILL

The Story of William S. Hart

by KATHERINE H. CHILD

"While playing in Cleveland [in 1913], I attended a picture show. I saw a Western picture. It was awful! I talked with the manager of the theater and he told me it was one of the best Westerns he had ever had. None of the impossibilities or libels on the West meant anything to him—it was drawing the crowds....I was so sure that I had made a big discovery that I was frightened that some one would read my mind and find it out.

Here were reproductions of the Old West being seriously presented to the public—in almost a burlesque manner—and they were successful. It made me tremble to think of it. I was an actor and I knew the West....The opportunity that I had been waiting for years to come was knocking at my door....Rise or fall, sink or swim, I had to bend every endeavor to get a chance to make Western motion pictures."

*William S. Hart (*My Life East and West, *1929)*

William S. Hart not only got that chance to make Western motion pictures, he made the best of it. In spite of their early popularity, Western films were, as Hart had seen, exercises in mediocrity. When Hart came to California in 1914, he brought with him a fresh approach to Western film making. He added authentic costumes and locales to a heretofore popular, highly idealized image of the West to create a truly original style for his films. Much as the work of Frederic Remington and Charles Russell has come to be emblematic of the West in the art world, so does the work of William S. Hart symbolize the West on film. Though he was not the first Western actor/film maker nor the last, he was surely one of the most important, achieving both commercial success and artistic recognition for his films.

William Surrey Hart was born in Newburgh, New York, sometime between 1862 and 1865. There is some controversy about the exact year of Hart's birth. During his later career he gave his year of birth as anywhere between 1870 and 1876, but his death record and his civil service record both indicate that he was born in 1864. Hart was the eldest of eight children born to Nicholas and Roseanne (McCauley) Hart. Two brothers died shortly after birth and another, Nicholas, Jr., died as a small child. The other four children were girls, Frances, Nettie, Lotta, and Hart's lifelong companion, Mary Ellen.

Hart's parents were both of European descent. Nicholas was raised in England and emigrated to the United States as a young man, and Rose was born in Ireland and raised in Newburgh, where she and Nicholas met. A miller by trade, Nicholas traveled from town to town in the midwest setting up millsites for others. He was always in search of the perfect site for his own mill where he could not only build his fortune, but could at last make a home for his family. The uncertain nature of his work, along with his quick temper, made the family's existence a precarious one. Memories of childhood poverty were never to leave Hart.

Nevertheless, in his autobiography, *My Life East and West,* Hart seems to look back on this period of his life as a great adventure. Many times the family's only neighbors were Indians. Nicholas worked with Indians whose children were often Bill's playmates; he learned to speak the Sioux language from these children, although he was by no means fluent. He also gained a respect for Indians and their culture that he never lost.

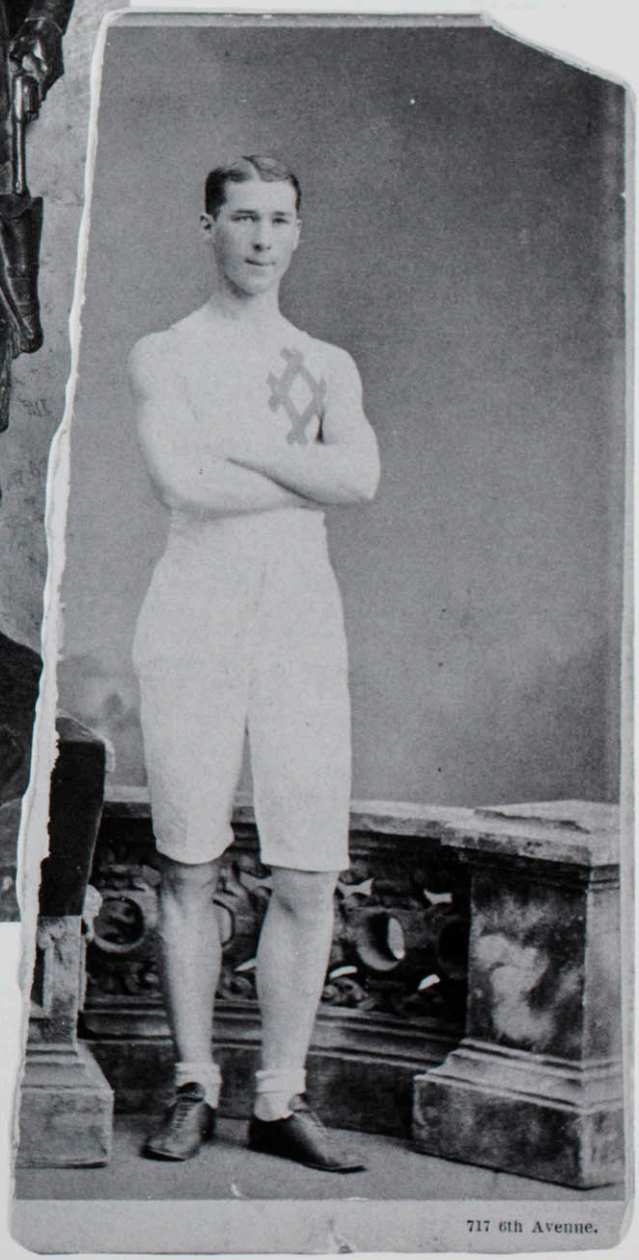
But times were hard, and his father's employment was always uncertain. When Bill was a small child, Nicholas began slowly losing his eyesight, making it increasingly difficult for him to find work. A risky operation saved his sight, but he was separated from the family for an extended period. In turn, Rose succumbed to a series of ailments that necessitated her return to New York on several occasions. Life in remote settlements was not easy on her, and several difficult childbirths with no one but an Indian midwife to attend to her had taken their toll.

Shortly after Nicholas, Jr., was born, Mrs. Hart left Bill with her husband in Minnesota and returned East for medical care with the girls and the baby. Nicholas worked long hours and Bill was often left with little or no supervision. He enjoyed very little success in school—he much preferred to spend his time riding horses or fishing. He worked briefly with local farmers, but always returned home discouraged.

Nicholas had heard about the swift streams of the Dakotas from Indian friends, so he and Bill traveled to Kansas and the Dakota Territory in 1875 search of the perfect millsite. Nicholas's Indian contacts enabled them to travel deep into Sioux Country unmolested; while father and son spent a great deal of time with the Indians, their search for a millsite was unsuccessful and they returned home to Orinoco, Minnesota.

Christmas of 1875 was happy for the Harts. Rose had recovered, and the family was once again united. They were not, however, to settle in one place for long. Nicholas's former partner, a Sioux,

Western actor William S. Hart in his characteristic two-gun pose. A cast of this statue by C. C. Cristadoro was given to the Natural History Museum by Hart in 1936 and is now on display in the Lando Hall of California and Southwest History.



Acting was not Hart's only interest. As a young man he spent a great deal of his time at the Manhattan Athletic Club, making friends and winning his share of races. This photograph of the young Hart dates from 1879.

Above: In The Silent Man *(1917), Hart plays "Silent" Budd Marr, who has abducted Betty Bryce (Vola Vale) to save her from a life of shame as a dance hall girl. In this scene, Marr has allowed her little brother to capture him in the hopes that the reward money can be used to help the friends who have suffered because of the aid they have given to him.*

Right: Marr is tried for the kidnapping of Betty Bryce (far left). A last-minute intervention has proved Marr's innocence, but his enemies attempt to incite the crowd to hang him. A friendly officer has just saved the day by slipping a gun to Marr.

Below: In Three Word Brand *(1921), Hart portrays three different characters. In this scene from the beginning of the movie, Ben Trego (Hart) is about to sacrifice his own life to ensure the safety of his twin sons. Hart also plays both of the sons as grown men later in the film.*

wrote to Nicholas asking him to join him in a venture on the Zumbro River in Minnesota. Before the mill was completed, Rose again became ill. This time Bill went East with the rest of the family, while Nicholas headed for the Northwest to look for work. The family would never again call the frontier their home.

The Harts moved to New York City after Nicholas suffered a crippling accident while he was working on a farm in upstate New York. This, the death of Nicholas, Jr., and Mrs. Hart's continued illnesses precluded the realization of Nicholas's dream of a Western homestead. Bill helped support the family by working as a messenger for two major hotels. He spent his spare time at the Manhattan Athletic Club, competing in walking races with some of the best athletes of the time, and attending performances at New York's many theaters.

Family hardships, however, once again prevented him from pursuing these interests too intently. The city was not much kinder to the family than the frontier had been. By this time young Hart had become fairly successful as a racer and his connections with other athletes got him a job as an errand boy for a tailor. His father found work as an engineer, relieving some of the burden for supporting the family that had been placed on Bill.

Now Hart's desire to become an actor began to surface. Nicholas encouraged him, even suggesting that the best way for him to proceed was to travel to Europe, to "see the results of ages of proficiency in all arts." Hart worked his way to England on a steamer in 1880; once in England he entered and won a number of races and visited the theater.

Unfortunately, his primary means of support was the money he received for redeeming the cups he won in the races. He was homesick and hungry, and he returned home disappointed. He made one more trip to England and signed up for acting lessons, but never took advantage of them. He was even more homesick than on his first trip, and returned home almost immediately.

Back home he signed up for acting lessons with F. F. Markey, one of the finest actors and teachers of the day. In less than a year he secured his first acting job as a member of prominent actor/manager Daniel Bandmann's troupe performing in *Romeo and Juliet*. After his work with Bandmann, Hart spent the 1893 season touring with world-famous stage actress Madame Rhea.

Nicholas Hart died in June 1895, leaving Bill with sole responsibility for his mother and sisters. Bill struggled to support the family on his earnings as an actor, but often supplemented his income with other employment. In 1895 he won leading roles on tour with Helena Modjeska. On this tour, he determined anew that he was going to be a star. He formed his own company to do *The Man in the Iron Mask*, but in spite of good reviews, the financial risk was too great, and Hart returned to steady, salaried work as a supporting actor.

He signed on with Julia Arthur, eventually creating the role of Messala in *Ben Hur*. Later that year, while he was touring with the company of *The Christian*, his youngest sister Lotta came down with typhoid fever. Hart returned home and remained with her until her death a few days later. He returned to the company and finished out the season. After

Filmography of William S. Hart

1914
- His Hour of Manhood
- Jim Cameron's Wife
- The Bargain
- The Passing of Two-Gun Hicks
- In the Sage Brush Country

1915
- On the Night Stage
- The Scourge of the Desert
- Mr "Silent" Haskins
- The Sheriff's Streak of Yellow
- The Grudge
- The Roughneck
- The Taking of Luke McVane
- The Man from Nowhere
- "Bad Buck" of Santa Ynez
- The Darkening Trail
- The Conversion of Frosty Blake
- Tools of Providence
- Cash Parrish's Pal
- The Ruse
- Pinto Ben
- Keno Bates, Liar
- A Knight of the Trails
- The Disciple
- Between Men

1916
- Hell's Hinges
- The Aryan
- The Primal Lure
- The Apostle of Vengeance
- The Captive God
- The Dawn Maker
- The Return of Draw Egan
- The Patriot
- The Devil's Double

1917
- Truthful Tulliver
- The Gun Fighter
- The Square Deal Man
- The Desert Man
- Wolf Lowry
- The Cold Deck
- All Star Production of Patriotic Episodes for the Second Liberty Loan
- The Narrow Trail
- The Silent Man

1918
- Wolves of the Rail
- Blue Blazes Rawden
- The Tiger Man
- Selfish Yates
- Shark Monroe
- Riddle Gawne
- A Bullet for Berlin
- The Border Wireless
- Branding Broadway

1919
- Breed of Men
- The Poppy Girl's Husband
- The Money Corral
- Square Deal Sanderson
- Wagon Tracks
- John Petticoats
- Sand

1920
- The Toll Gate
- The Cradle of Courage
- The Testing Block
- O'Malley of the Mounted

1921
- The Whistle
- White Oak
- Travelin' On
- Three Word Brand

1923
- Wild Bill Hickock

1924
- Singer Jim McKee

1925
- Tumbleweeds

Hart and his crew setting up for the land rush scene in Tumbleweeds *(1925) his last and one of his best films. Setups like this enabled Hart to get some truly unique shots for a scene that was imitated in many later films.*

his stint with Arthur, good parts became harder and harder to find, and he supplemented his income by working as a yard detective for the railroads.

Finally, in 1905, he was cast in the role that served to ignite his career: "Cash" Hawkins in *The Squaw Man.* He took advantage of the play's Western theme and his own knowledge of the West to make the character his own. The play was a big hit and ran until 1907. Hart was able to buy a house for his sister and mother in Westport, Connecticut. In 1907 he took over the title role in *The Virginian,* solidifying his image as a Western star. Rose died in 1909, but by this time Bill was too involved in his career to return home to be with her in her final days. He felt guilty about it for the rest of his life.

After his success in *The Squaw Man* and *The Virginian,* more Western roles followed. While touring with the company of *The Trail of the Lonesome Pine* in 1914, Hart decided to take a chance coming to California to make films. At that time motion pictures were still something of a novelty, and while the industry was still in its infancy, Western films were already flooding the market, and their popularity was dwindling.

Nevertheless, Hart called the New York Motion Picture Company and was put in touch with producer Thomas Ince, who was a friend of his and had once been his roommate. Ince tried to dissuade him from his determination to make Westerns, but Hart was insistent, and Ince finally offered Hart a job as an actor so that he could become accustomed to working in front of a camera. Hart was not happy with the two movies completed under this agreement, and when Ince asked him to do a third feature, Hart protested. Ince was not keeping his promise; Hart insisted on making his own films.

Ince finally allowed Hart to collaborate with C. Gardner Sullivan on the screenplay for *The Bargain,* which was directed by Reginald Barker. As soon as *The Bargain* (1914) was completed Hart, Sullivan, and Barker began work on a second film, *On the Night Stage* (1915). Hart was pleased with his first two Westerns, but a contract as an actor was not forthcoming from Ince. He did offer Hart a contract as a director, but Hart declined and returned to New York to look for work on the stage.

Hart was at one of the low points in his career. Not only did he feel that his trip West had been a failure, he was unable to find stage work upon his return to the East. He had nearly given up when his luck changed. Ince telegrammed him an offer of $125 per week as a star, directing his own pictures. Hart, his sister Mary Ellen, and their beloved dog Mack packed up and were off to California, tourist class. William S. Hart was finally on his way.

VISITING THE HART RANCH

This year the Natural History Museum is proud to announce the joint operation of the William S. Hart Park Museum with the County Parks and Recreation Department. Free half-hour tours of Hart's home are offered Wednesday through Friday from 10 a.m. to 2:30 p.m. and Saturday and Sunday from 10 a.m. to 4:30 p.m. from June 15 through October 1; from October 1 to June 15 tours are offered from 10 a.m. to 1 p.m., Wednesday through Friday, and 11 a.m. to 4 p.m., Saturday and Sunday. Many of Hart's Westerns were shot on and around the 265-acre ranch, which Hart named La Loma de los Vientos, the hill of the winds. The house itself contains Hart's collection of artworks by such Western artists as Frederic Remington and Charles Russell, his extensive collections of weapons and Native American textiles, and his personal memorabilia. The Hart Ranch is located in Newhall, at 24151 Newhall Avenue (805/259-0855) and can be reached from the Antelope Valley Freeway (Highway 14); take the San Fernando Road exit and follow the signs.

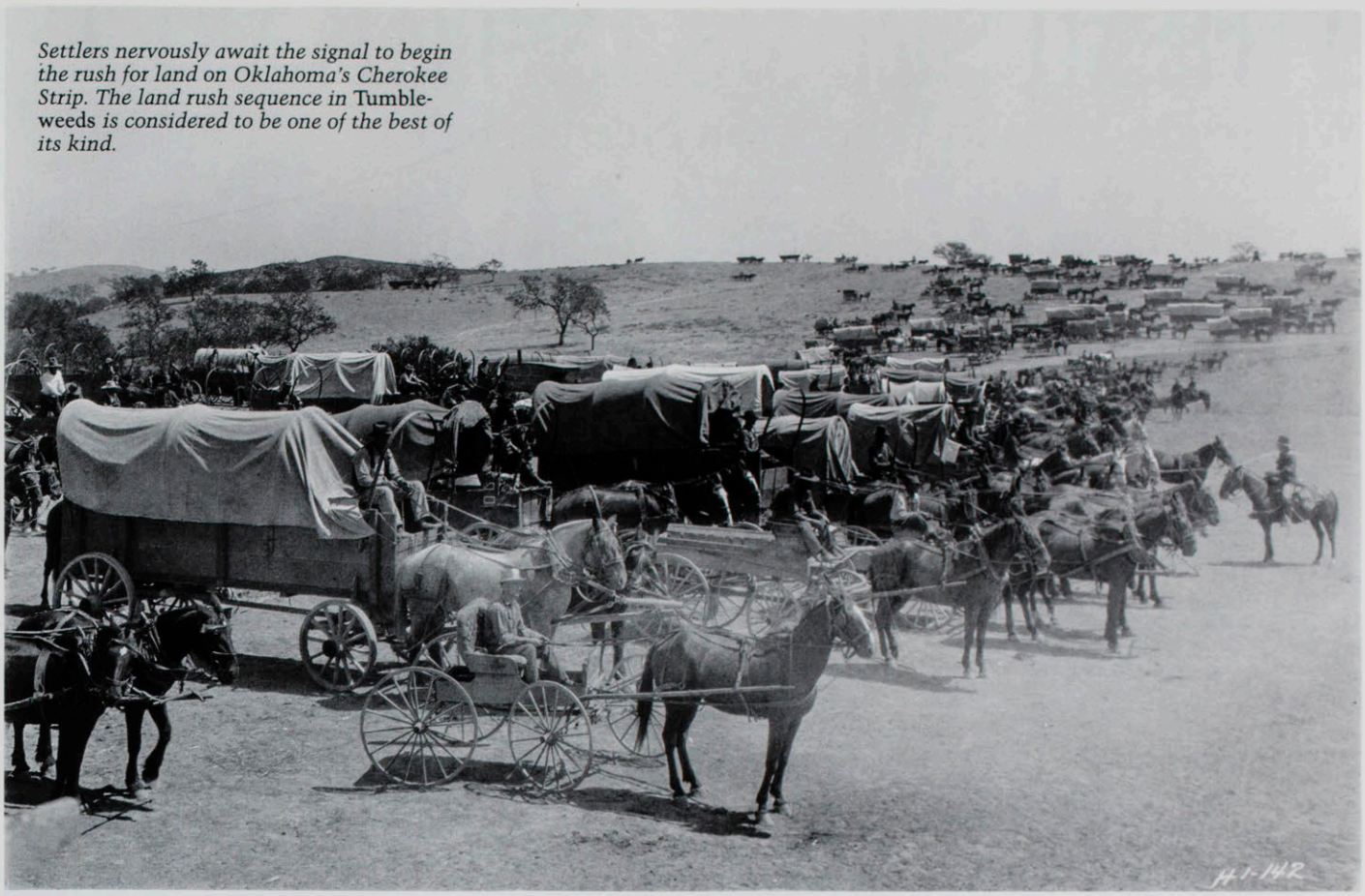
TUMBLEWEEDS

On Saturday and Sunday, January 9 and 10, 1988, the Natural History Museum will be showing Tumbleweeds, *William S. Hart's finest and final film. Hart directed and starred in this silent opus, which tells the story of the Cherokee Strip landrush. This 1939 reissue of the 1925 film features a prologue by Hart and added music and sound effects. The film is free and will be shown in the museum's Jean Delacour Auditorium at 2 p.m.*

The Bargain had turned out to be a tremendous success. Ince sensed that Hart was destined for stardom and held up the release of *On the Night Stage* in order to capitalize on that stardom. Hart was not aware of this, nor was he aware of his possible earning power; he was just happy to be making real Western films. Although he did not begin to realize that he was being exploited until later, it is clear that Ince took advantage of their friendship from the very beginning.

In many ways, however, Hart was fortunate to work with Ince. His studio "Inceville" had wonderful facilities for making Westerns, and Ince did allow Hart to make Western pictures in his own way. Hart followed his first two films with one success after another, becoming one of the top actors of his time as well as one of Hollywood's most successful directors.

In 1915 Ince joined with Mack Sennett, Harry Aitken, and D. W. Griffith to form Triangle Film Corporation and Hart



Settlers nervously await the signal to begin the rush for land on Oklahoma's Cherokee Strip. The land rush sequence in Tumbleweeds *is considered to be one of the best of its kind.*

went with him. Triangle imported new stars at bigger salaries; for example, Douglas Fairbanks received $2,000 per week. Negotiations with the company only doubled Hart's salary and added a $50 bonus; one year later Hart's salary was raised to $1,000 per week. It began to be obvious even to Hart that Ince was taking advantage of their friendship.

In 1917 Ince, Sennett, Griffith, Fairbanks, Hart, and others left Triangle to join Adolph Zukor at Famous Players-Lasky (later Paramount). Zukor offered Hart $150,000 per picture, guaranteed, plus a fifty-fifty split of 35 percent of the profits with Ince. Hart was finally receiving what he deserved for his films, even though he was forced to share the profits with Ince, who was involved in the films in name only. Hart and Ince argued constantly once shooting on the first picture began. The resentment that had been building for years finally broke the friendship, culminating in Hart's successful lawsuit against Ince in 1920.

In 1919 Hart was approached by Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith to join them in forming United Artists. Hart, now feeling a loyalty to Zukor, choose to accept a second contract with Paramount for nine pictures at $200,000 each guaranteed. He was also looking for financial security, and he did not wish to take on the burden of running a new company. He was also beginning to think about settling down and raising a family.

Hart is rumored to have fallen in love with most of his leading ladies; it is known that he proposed to many of them. Winifred Westover, his co-star in *John Petticoats*, accepted him, and they were married on December 7, 1921. Unfortunately, after a short and unhappy interlude they separated in May 1922. Their son, William, Jr., was born September 6, 1922, but public hopes that the child would bring the couple back together were in vain. Hart provided a generous financial settlement for Winifred and his son soon after the couple separated. They were divorced in 1927.

At the same time, Hart's films were beginning to show some signs of decline: they were becoming increasingly predictable, repetitive, and overly sentimental. Hart refused to speed up his films by adding action sequences as other stars such as Tom Mix were doing. Paramount was concerned that exhibitors were losing interest in Hart's films and requested that Hart give them control over the production of his films. He refused, and rather than submit to the direction of others, Hart left Paramount, intending to make his own films.

But his departure from Paramount effectively ended his film career. In 1925 his final film *Tumbleweeds* was released through United Artists. Although it is now considered to be one of his best films, United Artists thought at the time that it was too long and sought to cut the film. Hart blocked this action, and United Artists countered by deliberately mishandling the distribution of the film, ruining any chance for a successful run. Hart filed a lawsuit against United Artists and won, but the damage had already been done. Hart never made another film, although he did participate in a few small film-making ventures.

In 1926 he commissioned Los Angeles architect Arthur Kelly to design and build a Spanish colonial-style home on a working ranch in Newhall, California, that he had leased since 1918. His sister Mary Ellen lived there with him until her death in 1944. Hart himself died in 1946. He left the bulk of his estate to the County of Los Angeles with the stipulation that his home and the grounds of the ranch were to be used as a public park and museum. The home stands today not only as a tribute to William S. Hart, but also as a true museum. Hart's personal effects and movie paraphernalia are shown along with his marvelous collection of Western art and artifacts. An educational and thoroughly entertaining visit to the William S. Hart Ranch is what Hart had in mind when he gave the property to the County in order to give back to the people some of what they had given to him.

Katherine Child is Collections Manager of the William S. Hart Park Museum.

THE MUSEUMS IN THE MOVIES

Where Do You Go When You Need a Classy Place to Shoot a Film?

by KATHY TALLEY-JONES

Kate Sibley, the Natural History Museum's Marketing and Risk Manager, unlocked the gate to the Lake Pit for director Steve DeJarnatt. DeJarnatt, director and screenwriter of a yet-to-be-released independent movie production *Miracle Mile*, had returned with a small crew to the Page Museum to film a methane gas bubble about to break the surface of the tar-covered lake. His film, a romance that takes place in the last hours before nuclear war breaks out, centers around Los Angeles's Miracle Mile District; he had spent five days shooting a critical portion of the film that occurs at the tar pits and the Page Museum itself. DeJarnatt said that the Page provided a "perfect opening" for the movie and added that the museum had been "very cooperative" about letting him film.

Sibley did seem to enjoy working with DeJarnatt and his crew, joking with them about problems encountered at their earlier shoots at the Lake Pit. She explained that the Page Museum and Natural History Museum are both fairly limited in what they can offer to film companies that wish to shoot there, but that they try to be flexible. Film companies can generally only shoot on Mondays and nights when the museum is closed and the visiting public will not be inconvenienced, and she and other key staff members must always be present.

In addition to time constraints, movie companies that wish to film in the two museums must keep in mind that the museums' purpose is to preserve and interpret our historical and scientific heritage through research, collecting, education, and exhibition. Use of the museum for filming and photography is a privilege and courtesy extended to the Los Angeles filming community in order to provide support for this major industry. "Many film companies have taken to filming out of the city and even the state to keep costs down," said Sibley. "Los Angeles County would like to encourage them to do their film work right here." In the past the museum did not encourage film companies to represent the museum as being anything but itself, but that restriction has been loosened and the museum has variously appeared in the past year as a police station (in *Houston Knights*, a TV series), a post office (a 7-Eleven commercial), and as a televangelist's temple (a *Max Headroom* episode on TV).

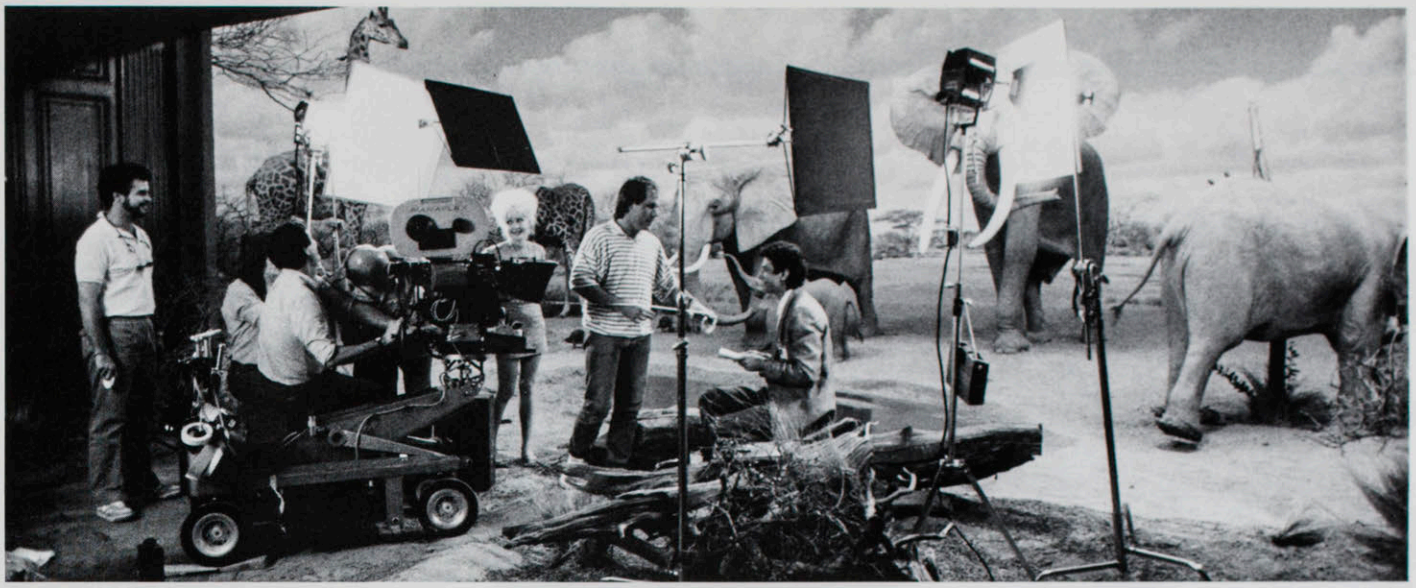
A lobby card for William Castle's Thirteen Ghosts *showing the Natural History Museum's old Hancock Hall of La Brea fossils. Courtesy Seaver Center for Western History Research.*

Over the years the Natural History Museum has loaned its stately presence to a number of film productions. There is a photo in its archives of a 1919 film production spilling from the East entrance and out into what is now the Exposition Park Rose Garden (see TERRA, September/October 1987, page 19). The production looks like nothing so much as a very festive picnic, the onlookers or extras (some in uniform either cast as soldiers or actual veterans of World War I) sitting under large black and white umbrellas. Is the museum a backdrop for wartime Paris or did Exposition Park merely provide a convenient flat expanse for a day's film work out of doors? Unhappily, there are no records surviving of what film was being shot that October day.

This same paucity of records leaves the next forty years blank; it is reasonable to assume that few movies were shot in the museum and environs during that time for film productions were on the whole less mobile than they have been for the last twenty years or so. The appearance of the Griffith Observatory and other Los Angeles landmarks in a number of films, however (most notably *Rebel Without a Cause*), suggests the likelihood of film productions at the Natural History Museum.

The first movie that we have a record of having been filmed at the museum is William Castle's *Thirteen Ghosts* (1960). "See the ghosts in ectoplasmic color" proclaims the lobby card. Castle was a director known for his gimmicks; the gimmick in *Thirteen Ghosts* is a process called *Illusion-o!*, in which viewers, specially provided with 3-D glasses, were able to see ghosts that some of the characters could not.

The movie's protagonist, played by Charles Herbert, is an impecunious paleontology curator first seen giving a tour of the museum's old Hancock Hall, now the California Fossil Hall and soon to be the Hall of Native American Cultures. His office is on the mezzanine off the Rotunda in what are now either the Security or Public Relations offices. Al-



Above: Cyndi Lauper (left) and Jeff Goldblum (center) with crew on the set of Vibes. *The production company is shooting the scene in front of the elephants at the end of the African Mammal Hall, representing in the film a habitat from a natural history museum in New York. © Columbia Pictures Industries Inc. 1988.*

A helicopter struggles to escape from the blazing environs of the Page Museum's Lake Pit, a scene from Miracle Mile, *a movie that begins and ends at the Page Museum and the Hancock Park tar pits. Photograph by Sam Emerson.*

though none of the spooky goings-on take place at the museum, it is often seen as a backdrop to desperate calls from his wife and family, who are suffering from an infestation of ghosts. While this movie is deservedly little seen even late at night, it does show an inventive use of the Natural History Museum as a very atmospheric backdrop.

What follows is a list of movies (TV movies have been excluded) that had scenes shot at the Natural History or Page museums. We have not been able to find all of them on videotape and so have not verified that the museums actually appear in them. If you see any of these movies and spot the museums, please let us know—and let us know too of any movies that are not on this list.

Natural History Museum

Vibes (unreleased at time of printing): Peter Falk, Jeff Goldblum, Cyndi Lauper. The museum masquerades as a natural history museum in New York

Monster Squad (1987). North American Mammal Hall becomes an Egyptian hall in an unnamed museum.

Continental Divide (1981): John Belushi and Blair Brown.

Little Miss Marker (1980): Walter Matthau and Julie Andrews.

Two-Minute Warning (1976): George Segal.

Mame (1974): Lucille Ball and Beatrice Arthur.

Escape from the Planet of the Apes (1971): Roddy MacDowell.

Thirteen Ghosts (1960): Charles Herbert and Margaret Hamilton. Penurious paleontologist and his family inherit a house full of ghosts.

Page Museum

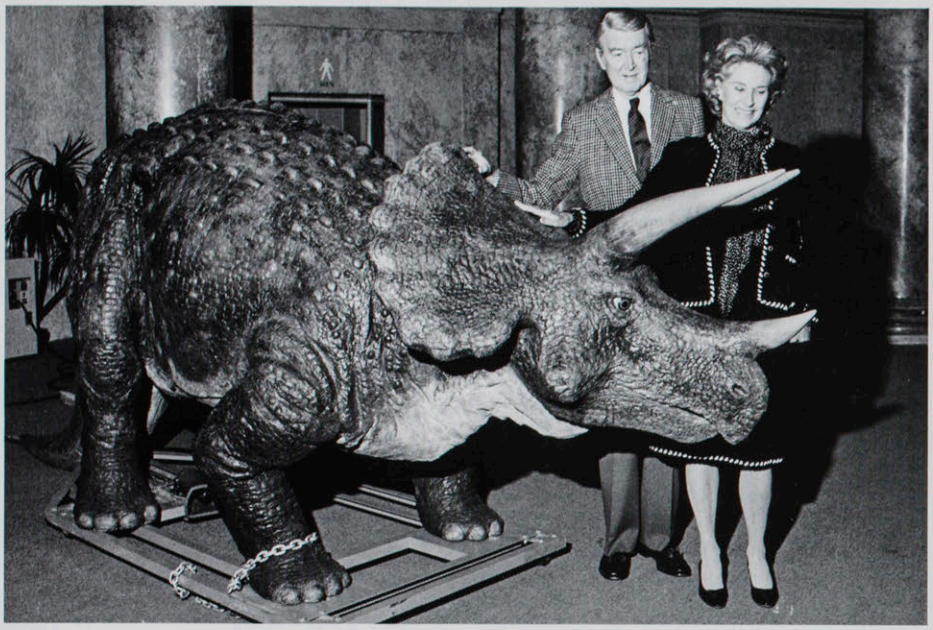
Miracle Mile (unreleased at time of printing): Mare Winningham and Anthony Edwards: The Page Museum appears as itself in a love story set on the brink of nuclear war.

Extremities (1986): Farrah Fawcett. Fawcett leaves work at the Page, and her evening goes downhill from there.

Ice Pirates (1983): Richard Burton and Robert Ryan.

The author wishes to thank Greg Byrd, Gretchen Sibley, and Kate Sibley.

MUSEUM ON THE MOVE



The Natural History Museum will honor James and Gloria Stewart for their work on the behalf of the museum at a gala opening of ***Hollywood: Legend and Reality.*** *Mr. and Mrs. Stewart are seen here with a half-size* Triceratops *model promoting the 1983 Dinosaur Ball. Photograph by Dick Meier.*

James and Gloria Stewart to Star in Museum's Hollywood Gala. The Natural History Museum will honor James and Gloria Stewart at a gala opening of the **Hollywood: Legend and Reality** exhibition on the evening of December 11. The Stewarts will be recognized for their contributions both to the Natural History Museum and to Hollywood.

The Natural History Museum tribute is the latest among the many honors the Stewarts have received. In recognition of his contributions as a star and as a citizen, Jimmy was honored with the Medal of Freedom in 1985, and, in 1983 he received one of the six Kennedy Center honors. Nominated five times for the Academy Award, he has won the Oscar for Best Actor of the Year for *The Philadelphia Story,* two New York Film Critics Best Actor Awards, and other awards literally too numerous to mention. Jimmy Stewart gives performances that, like museum artifacts, are irreplaceable treasures.

When asked how their interest in natural history began, Gloria describes their devotion to animals and concern for the environment. This fascination with nature and animals continues to be an important characteristic of the entire Stewart family. Their twin daughters, Judy and Kelly, started accompanying Gloria on her annual safaris when they were 14, and both have long pursued this interest in natural history. Kelly earned a doctorate in zoology from Cambridge University and worked with Richard Leakey digging for fossils of early man at Lake Turkana in Kenya and with Dian Fossey studying mountain gorillas in Rwanda (see TERRA, July/August 1986). Judy has been a guide in Nepal for an adventurous wild animal tour, Tiger Tops.

Both Stewarts have long been valued supporters of the museum. Gloria Stewart was elected to the Board of Trustees in 1976 and has served on numerous committees, including the Native American Hall Committee, the Collections Committee, the Public Programs Committee, the Business Associates Committee, the Development Committee, the Hospitality Committee, and the Dinosaur Ball Committee. It was the festive appearance of Jimmy and Gloria at Gump's Beverly Hills that successfully launched one of the museum's earliest Dinosaur Balls.

The Great Bird Hall Campaign has been greatly enhanced by the Stewarts' contributions. Jimmy's distinctive voice guides viewers on a videotaped tour of the Bird Hall plans. With his characteristic charm, Jimmy tells potential contributors to "take the Great Bird Hall under your wing." The tape is being used to conclude the $3.5 millon campaign necessary to fund the hall.

A wonderful blend of talent, generosity, and style has held Jimmy and Gloria Stewart close to the hearts of everyone entranced by the magic of Hollywood. Their consistent and continuous commitment to the community where they make their home and to the Natural History Museum of Los Angeles County have become legendary.

Stephen R. Onderdonk Becomes New Board President. The Natural History Museum Foundation's Board of Trustees elected Stephen R. Onderdonk as its new president at the board's annual meeting this fall. He brings to his appointment as president a wealth of business and philanthropic experience. He is president and chief executive officer of Econolite Control Products, Inc. and president of California Chassis, Inc. He was previously manager of the Investment Real Estate Division of The Seeley Company and vice president of Colwell Mortgage Trust.

His present civic activities include serving as a trustee of the California Institute of Technology and of Pasadena's Polytechnic School. Onderdonk is on the Board of Directors for the San Gabriel Valley Council of the Boy Scouts of America and is a member of the San Gabriel Valley Chapter of the Young Presidents Organization. He has been a member of the Natural History Museum Board of Trustees since 1984 and has served on the Executive Committee and as vice president of the Development Committee.

Robert S. Attiyeh, director of McKinsey & Company since 1967, will assume the newly activated post of chairman, maintaining his long-standing dedication to the museum. After joining the museum's Board of Trustees in 1982, he served as chairman of the Business Associates Committee and the Native American Hall Campaign Committee and will continue his efforts in fund raising on behalf of the museum. In addition to his involvement with the museum, Attiyeh is vice chairman of the House Ear Institute.

The new chairmanship broadens the leadership structure of the board, allowing the chairman to deal more specifically with such vital issues as capital funding and the management of the board and its resources. The president will devote his attention to ongoing concerns of museum operations, policy, and direction. The board, now led by a chairman, a president, and six vice presidents, has a substantial pool of talent and expertise to guide the museum during the Diamond Jubilee into the future.

Thanks to American Express. The Natural History Museum thanks American Express Travel Related Services, Gold Card Division, for generously supporting the extensive membership campaign this fall. The Gold Card-funded effort has reached 300,000 homes in southern California to inform residents of the newly improved benefits of belonging to the Natural History Museum.

The museum plans to increase membership by 7,000 this year, bringing the membership total to 22,000. Membership revenues are an essential part of the museum's $2 million annual fund, providing $700,000 in support of the museum's exhibition and educational outreach programs.

Dr. Patricia House, who was recently named chairman of the Fellows Committee of the Natural History Museum's Alliance Board of Directors. Photograph by Don Meyer.

House to Lead Fellows Program. Dr. Patricia House was recently named chairman of the Fellows Committee of the Alliance Board. As chairman, House intends to maintain the personal quality of the Fellows experience, ensuring that individual Fellows have ample opportunity to meet informally with prominent collectors and the museum's curators, administrators, and Trustees.

An interest in science education brought her to the museum, and she joined the Fellows program with her husband, Dr. John House, in 1986. "The Fellows are such an important source of support for the museum," House said. "Their gifts keep our education and exhibition programs dynamic, and their presence at museum events draws attention to the excitement we are experiencing here. I want to be sure that the ideas, energy, and enthusiasm of the Fellows reach museum staff and Trustees, the Board of Supervisors, and new friends who will want to become part of the museum family through the Fellows program."

Fellows are individuals who contribute $1,000 or more each year to the museum's annual fund, which has a $2 million goal for the seventy-fifth anniversary. Dr. House welcomes new ideas for the benefit of Fellows and looks forward to meeting these important members of the museum family personally at future events.

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New Fellows Welcomed. The museum gratefully welcomes the following new Fellows who have contributed $1,000 or more this year in support of exhibition and education programs:

Mr. and Mrs. Ervin Bartel
Mrs. Vernon C. Brown
Mr. Edsel Dunford
Mr. Michael Finnel
Mr. and Mrs. Martin S. Friedlander
Mr. Thomas N. Fuelling
Mrs. Pauline Graves
Mr. Thomas B. Hamilton
Mr. and Mrs. Mortimer Kline

Mr. and Mrs. Ronald G. Lee
Ms. Edie Lehmann
Mr. and Mrs. Frank V. McCullough
Mr. and Mrs. Richard Pearson
Mr. and Mrs. Donald E. Petersen
Mr. and Mrs. Rudolph Rehm
Mrs. Jack H. Skirball
Mr. and Mrs. Donald Slate
Dr. and Mrs. S. Jerome Tamkin
Mr. and Mrs. Louis Taubman
Mr. and Mrs. Walter Tauer, Jr.
Mr. and Mrs. James Thayer
Mr. and Mrs. Karl G. von Platen

New Business Associates. The museum is pleased to welcome the following new Business Associates who have supported the museum in the past year:

Beckman Instruments, Incorporated
Brown Brothers Harriman and Co.
Cal Fed, Inc.
Finley, Kumble, Wagner, Heine, Underberg, Manley, Meyerson and Casey Incorporated
Griffin Homes
Heidrick and Struggles, Incorporated
Lawry's Foods, Inc.
Lear Siegler Foundation
Litton Industries, Incorporated
Lockheed-California Company
Morgan, Olmstead, Kennedy and Gardener, Incorporated
Occidental Petroleum Corporation
Skadden, Arps, Slate, Meagher & Flom
Wickes Companies, Incorporated

Museum Outreach Program for Seniors Inaugurated. Michael Antonovich, chairman of the Los Angeles County Board of Supervisors, has launched a new outreach project for seniors in cooperation with the Natural History Museum of Los Angeles County. Special programs incorporating museum artifacts will be brought to residents of nursing homes, board and care facilities, senior centers, and retirement homes.

Because medical problems or transportation difficulties prevent this segment of the population from participating in activities in the museum, the museum goes to them. The program was inaugurated at the Senior Citizen Center in Palmdale on July 22, 1987.

Based on the museum's enormously popular and award-winning Moveable Museum program, which takes the educational resources of the museum to schools, and the Special Education program that brings these resources to children's hospitals, the program for seniors aims to reduce isolation, increase participation in learning activities within senior facilities, and inspire creativity and renewed interest in learning.

Two topics will be presented by trained docents. The first, entitled our *Our Wild Community,* simulates a nature walk. It will bring the out-of-doors to confined seniors through the use of a videotape depicting the southern California environment along with taxidermied and botanical specimens, models, and sounds representing the animals and plants that live in this community.

Do You Remember When? is the title of the second program, which will use artifacts and reproductions to re-create the early 1900s. To help celebrate the museum's seventy-fifth birthday in 1988, costumed volunteers will emphasize the year 1913 as they enact historical events. Oral histories about the era will be elicited from the participants and their reminiscences will be videotaped.

Los Angeles County Supervisor Michael Antonovich is seen here at the inauguration of the museum's Outreach Program for Seniors at the Senior Citizen Center in Palmdale. Photograph by Jim Camp.

"Our senior citizens have contributed so much to our society. The county must do all it can to ensure that these valuable elders can continue to benefit from society," stated Antonovich.

For more information about the Outreach Program or to find out how your group can participate, please call Isabel Rosenbaum at the Education Office at 213/744-3341.

Seventy-fifth Anniversary Leadership Team. The Governors, Foundation, and Alliance boards gratefully acknowledge the following individual, corporate, and foundation donors for Seventy-fifth Anniversary Leadership contributions to the Natural History Museum Capital Campaign. These gifts, ranging from $3 million to $75,000, total more than $9 million, 75 percent of the $12 million goal for Phase I of the Capital Campaign.

Individuals

Mr. and Mrs. Robert S. Attiyeh
Mr. and Mrs. George V. Caldwell

Mrs. Justin Dart
Mr. and Mrs. Ed N. Harrison
Mr. and Mrs. G. Everett Miller
Mingst/Sprague Families
Mr. and Mrs. Roy Nutt
Mr. and Mrs. Stephen R. Onderdonk
Mr. George C. Page
Mr. and Mrs. Robert E. Petersen
Mr. Richard C. Seaver
Mr. Richard Steele
Mrs. Reese H. Taylor

Corporations and Foundations

ARCO Foundation
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The Ralph M. Parsons Foundation
Santa Monica Mountains Conservancy
Security Pacific Foundation
Southern California Gas Companies
Harry and Grace Steele Foundation
Times Mirror Foundation
Union Bank
Union Oil Foundation
Weingart Foundation

The conclusion of Phase I will make possible the new Great Bird Hall and the Times Mirror Hall of Native American Cultures. It will also provide incentive funds toward Phase II, which begins in 1988 and will support A Journey Through Time and the museum's endowment fund. Phase III will complete funding for the endowment, curatorial research laboratories, and a new museum parking structure. Construction for the Great Bird Hall began November 6, 1987, the commencement of the museum's seventy-fifth anniversary celebration, thanks to the funds garnered during Phase I.

For further information about ways to participate in Phase I of the Natural History Museum Campaign, contact the Foundation Office at 213/744-3307.

Diamond Donors to the Dinosaur Ball. Diana Jacobs and Elaine Leventhal, co-chairmen of the 1988 Dinosaur Ball, have announced an opportunity for special recognition at the Diamond Jubilee version of the gala event. By commemorating the museum's seventy-fifth anniversary with a donation of $750 for two tickets, donors will be feted as a Diamond Couple, with recognition given on the invitation and program as well as in TERRA. In addition, Diamond Couples will receive an elegant gift.

The Diamond Jubilee Dinosaur Ball will be held on April 23, 1988. The donation is $250 per person to attend. The deadline for reservations to become a Diamond Couple at $750 is January 31, 1988. For more information, please call Mary Ann Daues at 213/744-3438.

Shirley Temple presents a special Academy Award to Walt Disney for Snow White. *This 1939 ceremony took place at the Ambassador Hotel: twenty-five years' worth of the hotel's photographs, clippings, and correspondence have been donated to the Natural History Museum. Photograph courtesy Seaver Center for Western History Research.*

Ambassador Hotel Archives Donated to Natural History Museum. Nearly twenty-five years of photographs, correspondence, and clippings about the Ambassador Hotel have been donated to the history research collections of the Natural History Museum of Los Angeles County. Jean Stinchfield, the hotel's publicity director from 1948 through 1971, has given her carefully kept records to the museum in the name of the Searchlighters, a support group of Orthopaedic Hospital to which she has belonged for many years. During the years that she was there, the world-famous hotel was visited by nearly every celebrity and foreign dignitary in the world.

Dr. Errol Stevens, in accepting the collection on behalf of the museum, said "these papers will document the history of one of the most renowned hotels in the world. This is especially significant since we do not know how much longer the hotel will be in existence."

Jean Stinchfield was rated among the best in the highly competitive public relations profession, even though she could never type and sent all of her copy across city desks in longhand her first year on the job. (She was subsequently given a secretary.) She was born in England and educated in British finishing schools. On a visit to the United States, she met and married Dr. Herbert Colfax Stinchfield, chief surgeon and founder of the medical department of Southern California Edison Company. The Stinchfields knew everyone who was anyone in southern California and as newlyweds had even attended the opening of the Ambassador Hotel in 1922.

In her days at the Ambassador, Jean set up press conferences and special events for such celebrities as Eleanor Roosevelt, Lily Pons, Queen Juliana and Prince Bernhard of the Netherlands, and Russia's Premier Nikita Khrushchev. It was her idea to set up a special press room at the hotel for the press to use, the first such facility in a hotel in the United States. Walter Winchell regularly wrote his column in the Ambassador Hotel's press room.

The Ambassador Hotel files will be housed in the Seaver Center for Western History Research at the Natural History Museum and is available to researchers by appointment. For information, please call 213/744-3359.

Charlie Chaplin Wall Clock

John De Leon

One of Hollywood's earliest stars becomes timely once again... in an amusing acrylic wall clock that marks time to Charlie Chaplin's famous shuffle. The comedian's red cane becomes a second hand in this novel approach to timekeeping. A great holiday gift for the person who has everything (14" tall, requires one AA battery). $37, postage $3 each clock

This clock and a wide selection of related items can be found in THE HOLLYWOOD SHOP, a special store accompanying the exhibition Hollywood: Legend and Reality, December 5, 1987, through February 22, 1988. Return this form and payment to:

THE HOLLYWOOD SHOP
Natural History Museum
900 Exposition Boulevard
Los Angeles, CA 90007

QUANTITY	PRICE EACH CLOCK	AMOUNT
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